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LOVE THE ORIGINAL
楽譜のコピーはやめましょう

FULL SCORE

ENMS-84301

Woodwind Sextet and Two Percussionists / 管打八重奏

City Girl Sentimentalism

Shuhei Tamura

シティガール・センチメンタリズム
(田村修平)



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City Girl Sentimentalism

Shuhei Tamura

シティガール・センチメンタリズム (田村修平)

●曲目解説

玉川学園中学部の土屋和彦先生より委嘱を受けて作曲し、2011年度東京都中学校アンサンブルコンテストにて初演されました。都市の夜と、そこに佇む女性の感傷的な心情をイメージして作曲しました。アーティキュレーションやリズムは比較的複雑ですが、それらを意識しながら演奏すると、新鮮な躍動感や緊張感、独特の空気感が生まれてきます。各場面の色の変化を味わいながら、楽しんで演奏してください。

〈演奏に際して〉

この曲には、複数のパートで1つの和音を形成する部分(冒頭、E、I等)や、ポリフォニックに各パートが独立性を持って旋律を紡いでいく部分(B~D、C~H等)を始め、場面ごとに様々な変化が存在します。常に、担当パートが全体の中でどのような役割を果たしているのか、また他のパートとどのような関連性を持っているのか、スコア等を参考に確認しつつ、練習を進めてください。

AやEの部分では指示されているテンポ変化や細かな強弱記号を参考としつつ、緩急を付け、メトロノームだけに因りない思い切った自由な表現をしてください。

合わせ練習に於いても、まずはテンポを落として1つ1つの和音の変化を味わってください。強弱の急激な変化や拍子感、アクセントの位置に注意しながらメリハリを付け、且つ、全体の大きな流れやフレーズを意識しながら音楽をまとめあげてください。(田村修平)

演奏時間：約4分40秒

参考音源：「ブレン・アンサンブル・コレクション Vol.19」(小さな楽団のための組曲) BOCD-8198 (ブレンミュージック)

●作曲家プロフィール 田村修平(たむら しゅうへい)

1986年、岡山県出身。岡山県立岡山城東高等学校を経て、東京藝術大学音楽学部作曲科を卒業。在学中より幅広い分野に於いて創作・演奏活動を行う。

第1回老神作曲コンクール第1位。(兼聴衆賞)、第17回奏楽堂日本歌曲コンクール作曲部門(一般の部)第3位。

(社)日本作曲家協議会会員。ミッテンヴァルトレーベルディレクター。

● Program Notes

Commissioned by Kazuhiko Tsuchiya, the director of bands of Tamagawa Academy and premiered at the Tokyo Junior High School Ensemble Contest in 2011. The piece has an image of the night in the city and the sentimental feelings of a woman living there. Articulations and rhythms are relatively complicated, but attention to such details will produce fresh dynamism, tension, and a unique atmosphere.

● Performance Notes

In this piece, there are various scenes, in some sections where several parts create one harmony (such as the beginning, E, I, etc.), while in others (B to D, C to H etc.), where each part independently weaves the melody polyphonically. Always refer to the score and study what role each part plays and how it relates to the other parts. At A and E, use the indicated tempo changes and subtle dynamic markings as references and create a bold and expressive interpretation that goes beyond simply following the metronome. During rehearsal, start by slowing down the tempo to savor harmonic changes. Pay attention to sudden dynamic changes, beats and accents. Also, be conscious of musical progress and phrases.

(Shuhei Tamura)

● Performance Time: 4:40 ca.

● Reference recording: Brain Ensemble Collections Vol. 19 BOCD-8198 (Brain Music)

● Composer: Shuhei Tamura

Shuhei Tamura-born in Okayama, 1986. He began composing at age 17 and graduated from Tokyo University of the Arts and Tokyo Gakugei University Graduate School majoring in composition. He writes for varied genre including orchestra, chorus, concert band, and chamber ensemble.

He is very active as a clinician, adjudicator and band director.

He was commissioned by and appointed as a music director for the 37th All Japan Arbor Ceremony and the All Japan High School Interscholastic Athletic Meet opening ceremony. Tamura is also a member of the Japan Federation of Composers Inc.



LOVE THE ORIGINAL
楽譜のフビーはやめまじょう

commissioned by the Tamagawa Academy
City Girl Sentimentalism
for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

♩=126

Flute

1st Clarinet in B \flat

2nd Clarinet in B \flat

Soprano Saxophone in B \flat

Alto Saxophone in E \flat

Baritone Saxophone in E \flat

1st Percussion
3 Tom-toms, Hi-Hat Cymbal, Snare Drum & Vibraphone

2nd Percussion
Marimba & Glockenspiel

4

Fl.

Cl.1

Cl.2

S.Sax.

A.Sax.

B.Sax.

Perc.1

Perc.2

8

Fl.

Cl.1

Cl.2

S.Sax.

A.Sax.

B.Sax.

Perc.1

Perc.2

A ♩ = ca.66

12

Fl. *ff*

Cl.1 *ff*

Cl.2 *ff*

S.Sax. *ff*

A.Sax. *ff*

B.Sax. *ff*

Vibraphone *mf* *dim.* 6 *dim.* 5 3 *con pedal* *p*

Perc.1 *mf* *dim.* 6 *dim.* 5 3 *con pedal* *p*

Perc.2 *ff*

16

poco accel. *a tempo* *rit.* *a tempo*

Fl.

Cl.1 *f* *mp*

Cl.2 *p* *mf* *mp* *p*

S.Sax. *p* *mf* *mp* *p*

A.Sax. *p* *mf* *mp* *p*

B.Sax. *p* *mf* *mp* *p*

Perc.1 *p* *mf* *mp*

Perc.2

21

Fl. *p*

Cl.1

Cl.2 *p*

S.Sax. *p*

A.Sax. *mp*

B.Sax. *p*

Perc.1

Perc.2 *mp* 5 6

B ♩ = 126

poco rit.

24

Fl. *mf*

Cl.1 *p* *mp* *p*

Cl.2 *p* *mp* *p*

S.Sax. *p* *mp* *p*

A.Sax. *p* *mp* *p*

B.Sax. *p* *mp* *p*

Perc.1 *mf* *mp* *mp*

Perc.2 *mp*

28

Fl. *mp*

Cl.1 *mp*

Cl.2 *mp*

S.Sax. *mp*

A.Sax. *mp*

B.Sax. *mp*

Perc.1 *mp*

Perc.2 *mp*

31

Fl. *mp*

Cl.1 *mp*

Cl.2 *mp*

S.Sax. *mp*

A.Sax. *mp*

B.Sax. *mp*

Perc.1 *mp*

Perc.2 *mp*

33

Fl. *mf*

Cl.1 *mf*

Cl.2 *mf*

S.Sax. *mf*

A.Sax. *mf*

B.Sax. *mf*

Perc.1

Perc.2 *mf*

35

Fl. *f* *mp* *ff*

Cl.1 *f* *mp* *ff*

Cl.2 *f* *mp* *ff*

S.Sax. *f* *mp* *ff*

A.Sax. *f* *mp* *ff*

B.Sax. *f* *mp* *ff*

Perc.1

Perc.2 *f* *mp* *ff* *p*

37 [C]

Fl. *mp*

Cl.1 *p*

Cl.2 *p*

S.Sax. *p*

A.Sax. *p*

B.Sax. *p*

Perc.1 *p*

Perc.2 *p*

39

Fl. *mp*

Cl.1 *mp*

Cl.2 *mp*

S.Sax. *mp*

A.Sax. *mp*

B.Sax. *mp*

Perc.1 *mp*

Perc.2 *mp*

43 **D**

Fl. *mf*

Cl.1 *mf*

Cl.2 *mf*

S.Sax. *mf*

A.Sax. *mf*

B.Sax. *mf*

Perc.1 *mf*

Perc.2 *mf*

47 **E**

Fl. *p* *f* *ff*

Cl.1 *p* *f* *ff* *mp*

Cl.2 *p* *f* *ff*

S.Sax. *f* *p* *f* *ff* *mp*

A.Sax. *f* *p* *f* *ff* *mp* *f*

B.Sax. *f* *p* *f* *f* *f*

Perc.1 Snare Drum *p* *f*

Perc.2 *f* *ff* *mp* *f*

52

Fl. *mp* *f* *fp* *f*

Cl.1 *mp* *f* *fp* *f*

Cl.2 *mp* *f* *fp* *f*

S.Sax. *mp* *f* *fp* *f*

A.Sax. *mp* *f* *fp* *f*

B.Sax. *mp* *f* *fp* *f*

Perc.1 *mp* *f* *ff* *p* *fp* *f* *ff*

Perc.2 *mp* *f* *fp* *f*

+ 3 Toms

58

Fl. *mf* *ff* *f* *fff* *ff*

Cl.1 *mf* *ff* *f* *fff* *ff*

Cl.2 *mf* *ff* *f* *fff* *ff*

S.Sax. *mf* *ff* *f* *fff* *ff*

A.Sax. *mf* *ff* *f* *fff* *ff*

B.Sax. *mf* *ff* *f* *fff* *ff*

Perc.1 *f* *ff* *fff* *ff* *H.H. ff* *S.D. p* *ff*

Perc.2 *mf* *ff* *f* *fff* *ff*

[F] - ca.84

63

Fl. *fff* *mp* *rit.* *a tempo* *mp*

Cl.1 *fff* *mp* *dim.* *p*

Cl.2 *fff* *mp* *dim.* *p*

S.Sax. *fff* *mp* *dim.* *p*

A.Sax. *fff* *mp* *dim.* *p*

B.Sax. *fff* *mp* *dim.* *p*

Perc.1 *fff* *mp* *dim.* *p*

Perc.2 *fff* *mp* *dim.* *p*

67

Fl.

Cl.1

Cl.2

S.Sax.

A.Sax.

B.Sax.

Perc.1

Perc.2

Glockenspiel

pp mp < p

pp mp < p

pp mp < p

pp mp < p

pp mp < p

pp mp < p

pp p

71

Fl.

Cl.1

Cl.2

S.Sax.

A.Sax.

B.Sax.

Perc.1

Perc.2

Vibraphone

mp pp mp <

mp pp mp <

mp pp mp <

mp pp mp <

mp pp mp <

mp pp mp <

p pp mp tr 3 mp 3

pp

75

Fl.

Cl.1

Cl.2

S.Sax.

A.Sax.

B.Sax.

Perc.1

Perc.2

G = 126

pp pp pp pp pp

pp p

pp p

90 **H**

Fl. *ff* *p* *mp*

Cl.1 *ff* *p*

Cl.2 *ff* *p*

S.Sax. *ff* *p*

A.Sax. *ff* *p*

B.Sax. *ff* *p*

Perc.1 *p*

Perc.2 *ff* *p*

93

Fl. *mp* *p* *mp*

Cl.1 *mp* *p* *mp*

Cl.2 *mp* *p* *mp*

S.Sax. *mp* *p* *mp*

A.Sax. *mp* *p* *mp*

B.Sax. *mp* *p* *mp*

Perc.1 *mp* *p* *mp*

Perc.2 *mp* *p* *mp*

97 **I**

Fl. *mf* *f* *mp* *sfz*

Cl.1 *mf* *f* *mp* *sfz*

Cl.2 *mf* *f* *mp* *sfz*

S.Sax. *mf* *f* *mp* *sfz*

A.Sax. *mf* *f* *mp* *sfz*

B.Sax. *mf* *f* *mp* *sfz*

Perc.1 *mf* *f* *mp* *sfz*

Perc.2 *mf* *f* *mp* *sfz*

101

Fl. *mp* *cresc.* *f* *mf* *cresc.*

Cl.1 *mp* *cresc.* *f* *mf* *cresc.*

Cl.2 *mp* *cresc.* *f* *mf* *cresc.*

S.Sax. *mp* *cresc.* *f* *mf* *cresc.*

A.Sax. *mp* *cresc.* *f* *mf* *cresc.*

B.Sax. *mp* *cresc.* *f* *mf* *cresc.*

Perc.1 *f* *mf* *cresc.*

Perc.2 *mp* *cresc.* *f* *mf* *cresc.*

3 Toms & S.D.

107

Fl. *ff* *mp cresc.*

Cl.1 *ff* *mp cresc.*

Cl.2 *ff* *mp cresc.*

S.Sax. *ff* *mp cresc.*

A.Sax. *ff* *mp cresc.*

B.Sax. *ff* *mp cresc.*

Perc.1 *ff* *mp cresc.*

Perc.2 *ff* *mp cresc.*

114

Fl. *fff* *ff* *fff*

Cl.1 *fff* *ff* *fff*

Cl.2 *fff* *ff* *fff*

S.Sax. *fff* *ff* *fff*

A.Sax. *fff* *ff* *fff*

B.Sax. *fff* *ff* *fff*

Perc.1 H.H. *fff* *ff* *fff* 3 Toms & S.D. H.H. *fff* 3 Toms & S.D.

Perc.2 *fff* *ff* *fff*

Flute

commissioned by the Tamagawa Academy

City Girl Sentimentalism

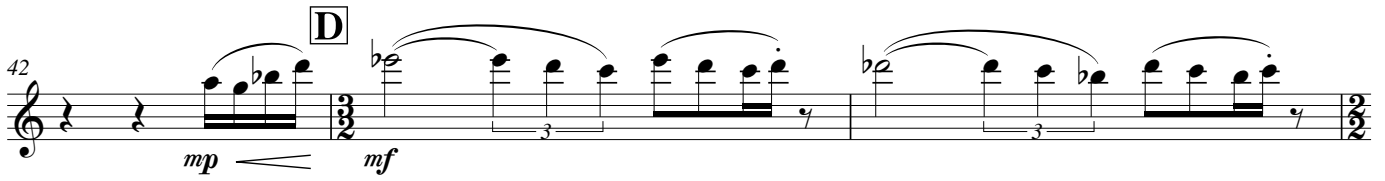
for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

The musical score is written for a flute in 4/4 time, with a tempo of 126. It consists of several systems of music. The first system (measures 1-3) starts with a forte (*ff*) dynamic. The second system (measures 4-6) includes a trill (tr) and dynamics of mezzo-piano (*mp*) and forte (*ff*). The third system (measures 7-9) continues the melodic line. The fourth system (measures 10-16) is marked with a box 'A' and a tempo of ca. 66, featuring a trill and dynamics of mezzo-piano (*mp*) and forte (*ff*). The fifth system (measures 17-21) includes tempo markings: *poco accel.*, *a tempo*, *rit.*, and *a tempo*, with triplets and a 3/4 time signature. The sixth system (measures 22-26) includes a *poco rit.* marking and dynamics of piano (*p*) and mezzo-forte (*mf*). The seventh system (measures 27-30) is marked with a box 'B' and a tempo of 126, starting with piano (*p*) and mezzo-piano (*mp*) dynamics. The eighth system (measures 31-33) continues with mezzo-forte (*mf*) dynamics. The ninth system (measures 34-35) includes dynamics of forte (*f*) and mezzo-piano (*mp*). The tenth system (measures 36-38) is marked with a box 'C' and starts with forte (*ff*) dynamics, ending with mezzo-piano (*mp*) dynamics.

Flute

39 

42 

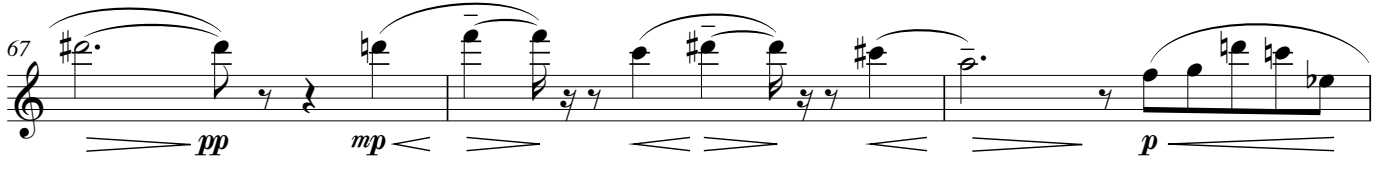
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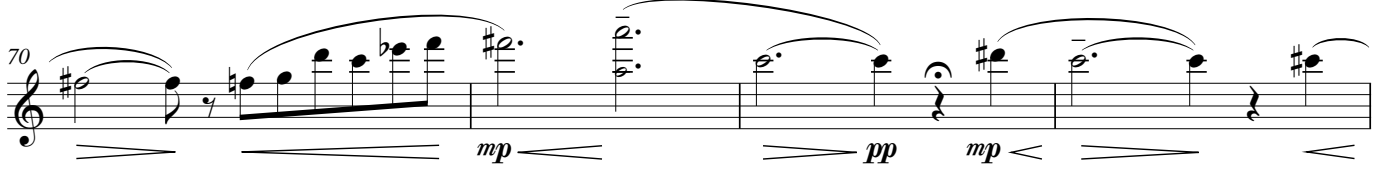
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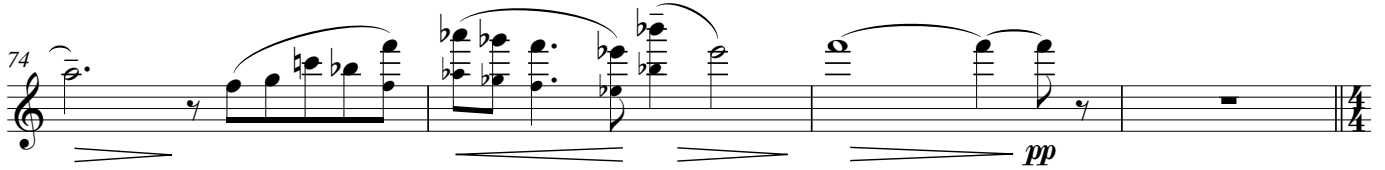
53 

59 

63 

67 

70 

74 

78 

1st Clarinet in B \flat

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

$\text{♩} = 126$

ff

4 *mp* *tr* *ff*

7

10 **A** $\text{♩} = \text{ca. } 66$ *p* *3* *tr* *ff* *p* *3* *mf* *3* *mp*

15 *poco accel.* *a tempo* *f*

19 *rit.* *a tempo* *mp* *p*

25 *poco rit.* **B** $\text{♩} = 126$ *mp* *p*

30 *mp* *7* *7*

33 *mf*

35 *f* *mp* *ff*

1st Clarinet in B \flat

37 **C** *p* *mp*

40 *p*

43 **D** *mf* *p*

46 **E** *p* *f*

51 *ff* *mp* *f* *mp* *f*

54 *fp* *f* *mf*

59 **F** $\text{♩} = \text{ca. } 84$ *ff* *f* *fff* *ff* *ffff*

64 *mp* *rit.* *dim.* *a tempo* *p* *pp* *mp* <

68 *p*

71 *mp* *pp* *mp* <

74 *pp*

V.S.

1st Clarinet in B \flat

78 **G** $\text{♩} = 126$

pp

pp

Musical staff 78-82: Treble clef, 4/4 time signature. Starts with a whole rest. Measures 79-80 contain a half note G \flat and a half note A \flat , both marked *pp*. Measures 81-82 contain a half note G \flat and a half note F \flat , both marked *pp*.

83

mp

7

Musical staff 83-86: Treble clef, 4/4 time signature. Starts with a whole rest. Measures 84-85 contain eighth notes G \flat , A \flat , B \flat , C \flat , marked *mp*. Measure 86 contains a triplet of eighth notes G \flat , A \flat , B \flat , marked *mp*.

87

f

mp

7

Musical staff 87-90: Treble clef, 3/2 time signature. Measure 87 contains a half note G \flat . Measure 88 contains a half note A \flat . Measures 89-90 contain a triplet of eighth notes G \flat , A \flat , B \flat , marked *f*. Measure 90 continues with eighth notes marked *mp*.

90 **H**

ff

p

Musical staff 90-92: Treble clef, 4/4 time signature. Measure 90 contains a half note G \flat marked *ff*. Measure 91 contains a half note A \flat marked *p*. Measure 92 contains a half note B \flat .

93

mp

Musical staff 93-95: Treble clef, 4/4 time signature. Measures 93-95 contain eighth notes marked *mp*.

96

p

mf

f

mp

3

3

3

Musical staff 96-99: Treble clef, 3/4 time signature. Measure 96 contains a half note G \flat marked *p*. Measure 97 contains a half note A \flat marked *mf*. Measure 98 contains a half note B \flat marked *f*. Measure 99 contains a half note C \flat marked *mp*. Triplet markings are present under measures 97, 98, and 99.

100 **I**

sfz

mp

cresc.

f

Musical staff 100-104: Treble clef, 3/4 time signature. Measure 100 contains a half note G \flat marked *sfz*. Measure 101 contains a half note A \flat marked *mp*. Measure 102 contains a half note B \flat marked *cresc.*. Measure 103 contains a half note C \flat marked *f*. Measure 104 contains a half note D \flat marked *f*.

105

mf

cresc.

ff

Musical staff 105-109: Treble clef, 3/4 time signature. Measures 105-106 contain eighth notes marked *mf*. Measures 107-108 contain eighth notes marked *cresc.*. Measure 109 contains a half note G \flat marked *ff*.

110

mp cresc.

Musical staff 110-114: Treble clef, 4/4 time signature. Measures 110-114 contain eighth notes marked *mp cresc.*.

115

fff

ff

fff

Musical staff 115-118: Treble clef, 4/4 time signature. Measure 115 contains a half note G \flat marked *fff*. Measure 116 contains a half note A \flat marked *ff*. Measure 117 contains a half note B \flat marked *fff*. Measure 118 contains a half note C \flat .

2nd Clarinet in B \flat

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

$\text{♩} = 126$

ff *p*

4 *tr* *fp* *ff*

7

10 *f* *p* *tr* *ff* $\text{♩} = \text{ca. } 66$

16 *poco accel.* *a tempo* *rit.* *a tempo*
p *mf* *mp* *p*

21 *p*

25 *poco rit.* $\text{♩} = 126$ *mp* *p*

30 *mp*

32 *mf*

34 *f* *mp* *ff*

2nd Clarinet in B \flat

37 **C**

Staff 37-38: Treble clef, 4/4 time. Starts with a whole rest, then a half note B \flat , followed by eighth notes. Dynamics: *p*.

39

Staff 39: Treble clef, 4/4 time. Rapid sixteenth-note passages. Dynamics: *mp*.

42 **D**

Staff 42-43: Treble clef, 4/4 time. Staff 42 has a half note B \flat and eighth notes. Staff 43 has triplet eighth notes. Dynamics: *mp*, *mf*.

45 **E**

Staff 45-46: Treble clef, 2/4 time. Rapid sixteenth-note passages. Dynamics: *p*.

50

Staff 50-51: Treble clef, 3/4 time. Rapid sixteenth-note passages. Dynamics: *f*, *ff*, *f*, *mp*.

53

Staff 53-54: Treble clef, 2/4 time. Rapid sixteenth-note passages. Dynamics: *f*, *fp*, *f*, *mf*.

59 **F** $\text{♩} = \text{ca. } 84$

Staff 59-63: Treble clef, 4/4 time. Rapid sixteenth-note passages. Dynamics: *ff*, *f*, *fff*, *ff*, *ffff*.

64 *rit.* *a tempo*

Staff 64-67: Treble clef, 6/4 time. Slower, sustained notes. Dynamics: *mp*, *dim.*, *p*, *pp*.

68

Staff 68-70: Treble clef, 6/4 time. Slower, sustained notes. Dynamics: *p*, *p*.

71

Staff 71-73: Treble clef, 6/4 time. Slower, sustained notes. Dynamics: *pp*, *mp*.

74

Staff 74-75: Treble clef, 4/4 time. Slower, sustained notes. Dynamics: *pp*.

V.S.

2nd Clarinet in B \flat

78 **G** $\text{♩} = 126$

83 *mp*

87 *f* *mp*

90 **H** *ff* *p*

93 *mp*

96 *mp* *mf* *f*

99 **I** *mp* *f* *p* *mp* *cresc.*

104 *f* *mf* *cresc.* *ff*

109 *mp* *cresc.*

114 *fff* *ff* *fff*

Soprano Saxophone
in B \flat

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

$\text{♩} = 126$

ff

4 *mp* \longleftarrow *ff*

7

10 **A** $\text{♩} = \text{ca. } 66$

fp *sfz* *p* \longleftarrow *ff*

16 *poco accel.* *a tempo* *rit.* *a tempo*

p *mf* *mp* \longleftarrow *p*

21 *p* *p*

25 *poco rit.* **B** $\text{♩} = 126$

mp \longleftarrow *p*

29 *mp*

32 *mf*

35 *f* *mp* \longleftarrow *ff*

Soprano Saxophone in B \flat

37 **C**

Musical staff 37-39. Measure 37 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a triplet of eighth notes followed by a quarter note. Measure 38 continues with a quarter note and a half note. Measure 39 has a 4/4 time signature and contains a quarter note and a half note. Dynamics: *p* at the start of measure 37, *mp* at the start of measure 39.

40 **D**

Musical staff 40-43. Measure 40 has a 3/4 time signature and contains a quarter note and a half note. Measure 41 has a 3/4 time signature and contains a quarter note and a half note. Measure 42 has a 3/4 time signature and contains a quarter note and a half note. Measure 43 has a 3/4 time signature and contains a quarter note and a half note. Dynamics: *mp* at the start of measure 42, *mf* at the start of measure 43. A triplet of eighth notes is marked in measure 43.

44

Musical staff 44-47. Measure 44 has a 3/4 time signature and contains a quarter note and a half note. Measure 45 has a 3/4 time signature and contains a quarter note and a half note. Measure 46 has a 3/4 time signature and contains a quarter note and a half note. Measure 47 has a 3/4 time signature and contains a quarter note and a half note. Dynamics: *p* at the start of measure 45. A triplet of eighth notes is marked in measure 44.

48 **E**

Musical staff 48-51. Measure 48 has a 3/4 time signature and contains a quarter note and a half note. Measure 49 has a 3/4 time signature and contains a quarter note and a half note. Measure 50 has a 3/4 time signature and contains a quarter note and a half note. Measure 51 has a 3/4 time signature and contains a quarter note and a half note. Dynamics: *f* at the start of measure 48, *p* at the start of measure 49, *f* at the start of measure 50, *ff* at the start of measure 51, *mp* at the start of measure 51.

52

Musical staff 52-56. Measure 52 has a 3/4 time signature and contains a quarter note and a half note. Measure 53 has a 3/4 time signature and contains a quarter note and a half note. Measure 54 has a 3/4 time signature and contains a quarter note and a half note. Measure 55 has a 3/4 time signature and contains a quarter note and a half note. Measure 56 has a 3/4 time signature and contains a quarter note and a half note. Dynamics: *mp* at the start of measure 52, *f* at the start of measure 54, *fp* at the start of measure 55, *ff* at the start of measure 56.

57

Musical staff 57-61. Measure 57 has a 3/4 time signature and contains a quarter note and a half note. Measure 58 has a 3/4 time signature and contains a quarter note and a half note. Measure 59 has a 3/4 time signature and contains a quarter note and a half note. Measure 60 has a 3/4 time signature and contains a quarter note and a half note. Measure 61 has a 3/4 time signature and contains a quarter note and a half note. Dynamics: *f* at the start of measure 57, *mf* at the start of measure 58, *ff* at the start of measure 59, *f* at the start of measure 60, *fff* at the start of measure 61, *ff* at the start of measure 61.

F $\text{♩} = \text{ca. } 84$

Musical staff 62-66. Measure 62 has a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a quarter note and a half note. Measure 63 has a 4/4 time signature and contains a quarter note and a half note. Measure 64 has a 4/4 time signature and contains a quarter note and a half note. Measure 65 has a 4/4 time signature and contains a quarter note and a half note. Measure 66 has a 4/4 time signature and contains a quarter note and a half note. Dynamics: *fff* at the start of measure 62. Performance markings: *rit.* above measure 64, *a tempo* above measure 66.

67

Musical staff 67-70. Measure 67 has a 4/4 time signature and contains a quarter note and a half note. Measure 68 has a 4/4 time signature and contains a quarter note and a half note. Measure 69 has a 4/4 time signature and contains a quarter note and a half note. Measure 70 has a 4/4 time signature and contains a quarter note and a half note. Dynamics: *mp* at the start of measure 67, *p* at the start of measure 70.

70

Musical staff 70-73. Measure 70 has a 4/4 time signature and contains a quarter note and a half note. Measure 71 has a 4/4 time signature and contains a quarter note and a half note. Measure 72 has a 4/4 time signature and contains a quarter note and a half note. Measure 73 has a 4/4 time signature and contains a quarter note and a half note. Dynamics: *mp* at the start of measure 70, *pp* at the start of measure 72, *mp* at the start of measure 73.

74

Musical staff 74-77. Measure 74 has a 4/4 time signature and contains a quarter note and a half note. Measure 75 has a 4/4 time signature and contains a quarter note and a half note. Measure 76 has a 4/4 time signature and contains a quarter note and a half note. Measure 77 has a 4/4 time signature and contains a quarter note and a half note. Dynamics: *pp* at the start of measure 77.

Alto Saxophone
in E \flat

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

$\text{♩} = 126$
ff

4
mp — *ff*

7

10 **A** $\text{♩} = \text{ca. } 66$
fp *sfz* *p* — *ff*

16 *poco accel.* *a tempo* *rit.* *a tempo*
p *mf* *mp* — *p*

21 *mp*

24 *poco rit.* **B** $\text{♩} = 126$
p *mp* — *p*

28 *mp*

31 *mf*

34 *f* — *mp* — *ff*

Alto Saxophone in E \flat

37 **C**
p *mp*

40 **D**
p *mf*

44 *p*

47 **E**
f *p* *f*

51 *ff* *mp* *f* *mp* *f*

54 *fp* *f* *mf*

59 **F** ♩ = ca.84
ff *f* *fff* *ff* *ffff*

64 *mp* *rit.* *dim.* *a tempo* *p*

67 *pp* *mp* *p*

70 *mp* *pp* *mp*

74 *pp*

Alto Saxophone in E \flat

78 **G** $\text{♩} = 126$

84 *mp*

87 *f* *mp*

90 **H** *ff* *p*

93 *mp* *p*

97 *mf* *f*

99 **I** *mp* *cresc.*

104 *f* *mf* *cresc.* *ff*

109 *mp cresc.*

114 *fff* *ff* *fff*

Baritone Saxophone
in E \flat

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

$\text{♩} = 126$

ff

4 *mp* \longrightarrow *ff*

7

10 **A** $\text{♩} = \text{ca. } 66$

fp *sfz* *p* \longrightarrow *ff*

16 *poco accel.* *a tempo* *rit.* *a tempo*

mf *mp* \longrightarrow *p*

21 *poco rit.*

27 **B** $\text{♩} = 126$

mp

30

33 *mf*

35 *f* *mp* \longrightarrow *ff*

Baritone Saxophone in E_b

37 **C**

p *mp*

Musical staff 37-39: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 37 starts with a piano (*p*) dynamic. Measure 39 ends with a mezzo-piano (*mp*) dynamic. The staff contains eighth and quarter notes with various accidentals.

40 **D**

p *mf*

Musical staff 40-43: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 40 starts with a piano (*p*) dynamic. Measure 43 ends with a mezzo-forte (*mf*) dynamic. The staff contains quarter and eighth notes.

44

p

Musical staff 44-47: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 44 starts with a piano (*p*) dynamic. The staff contains eighth and quarter notes.

48 **E**

f *p* *f* *f*

Musical staff 48-51: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 48 starts with a forte (*f*) dynamic. Measure 51 ends with a forte (*f*) dynamic. The staff contains eighth and quarter notes.

52

mp *f* *fp* *ff*

Musical staff 52-56: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 52 starts with a mezzo-piano (*mp*) dynamic. Measure 56 ends with a fortissimo (*ff*) dynamic. The staff contains eighth and quarter notes.

57

f *mf* *ff* *f* *fff* *ff*

Musical staff 57-61: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 57 starts with a forte (*f*) dynamic. Measure 61 ends with a fortissimo (*ff*) dynamic. The staff contains eighth and quarter notes.

62 **F** ♩ = ca.84

mp *rit.* *dim.* *a tempo* *p*

Musical staff 62-66: Treble clef, key signature of one sharp (F#), 6/4 time signature. Measure 62 starts with a mezzo-piano (*mp*) dynamic. Measure 66 ends with a piano (*p*) dynamic. The staff contains half and quarter notes.

67

pp *mp* *pp* *mp* *p*

Musical staff 67-73: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 67 starts with a pianissimo (*pp*) dynamic. Measure 73 ends with a piano (*p*) dynamic. The staff contains quarter and eighth notes.

70

mp *pp* *mp*

Musical staff 70-76: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 70 starts with a mezzo-piano (*mp*) dynamic. Measure 76 ends with a mezzo-piano (*mp*) dynamic. The staff contains quarter and eighth notes.

74

pp

Musical staff 74-80: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 74 starts with a pianissimo (*pp*) dynamic. Measure 80 ends with a pianissimo (*pp*) dynamic. The staff contains quarter and eighth notes.

V.S.

Baritone Saxophone in E \flat

78 **G** $\text{♩} = 126$

p *p*

83

mp

86

mp

89 **H**

f *mp* *ff* *p*

92

mp

95

p *mf* *f*

99 **I**

mp *sfz* *mp* *cresc.*

104

f *mf* *cresc.* *ff*

109

mp *cresc.*

114

fff *ff* *fff*

1st Percussion
3 Tom-toms,
Hi-Hat Cymbal,
Snare Drum & Vibraphone

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

126
3 Tom-toms
ff

Hi-Hat Cymbal
f

4 3 Toms
ff

9 **A** $\text{♩} = \text{ca. } 66$
Vibraphone
f
mf *dim.* *6* *5* *3* *con pedal* *dim.* *p*

15 *poco accel.* *a tempo* *rit.*
p *mf* *mp*

20 *a tempo*
mp *mf*

25 *poco rit.* **B** $\text{♩} = 126$
mp **8**

36 **C**
mf *p* *mp*

40 **D**
mf

45 **E** Snare Drum
p *f*

51 + 3 Toms
mp *f* *ff* *p* *fp*

1st Percussion

56 Musical notation for measures 56-60. The staff uses a variety of time signatures: 3/8, 2/4, 3/4, 4/4, 3/4, and 3/4. The dynamics are marked as *f*, *ff*, *f*, *ff*, and *fff*. There are accents (>) over many notes.

61 H.H. S.D. H.H. **F** ♩ = ca.84 *rit.* *a tempo*
 Musical notation for measures 61-65. The staff uses time signatures 3/4, 3/4, 6/4, 6/4, and 5/4. Dynamics include *fz*, *p*, *ff*, and *ffff*. There are accents (>) and a fermata over the final measure. The tempo changes from *rit.* to *a tempo*.

71 Vibraphone Musical notation for measures 71-73. The staff uses time signatures 3/4, 3/4, and 3/4. Dynamics are *p*, *pp*, and *mp*. There are accents (>) and a trill (tr) in the final measure.

74 Musical notation for measures 74-76. The staff uses time signatures 3/4, 3/4, and 4/4. Dynamics are *mp* and *pp*. There is a triplet (3) in the first measure.

78 **G** ♩ = 126 Musical notation for measures 78-82. The staff uses time signatures 4/4, 4/4, 4/4, 4/4, and 4/4. Dynamics are *p* and *pp*. There are slurs over the notes.

83 Musical notation for measures 83-86. The staff uses time signatures 3/2, 3/2, 4/4, 3/4, and 3/2. Dynamics are *mp*. There are slurs and a dashed line under the final measure.

87 Musical notation for measures 87-90. The staff uses time signatures 3/2, 2/4, 3/2, 4/4, and 3/2. Dynamics are *mp*. There are slurs over the notes.

91 **H** Musical notation for measures 91-94. The staff uses time signatures 3/2, 3/2, 4/4, 3/4, and 3/4. Dynamics are *p* and *mp*. There are slurs over the notes.

95 Musical notation for measures 95-99. The staff uses time signatures 3/4, 3/2, 3/2, 2/4, and 3/4. Dynamics are *mf*, *f*, and *mp*. There are slurs over the notes.

100 **I** Musical notation for measures 100-107. The staff uses time signatures 3/4, 2/4, 3/4, 3/4, 3/4, 3/4, and 3/4. Dynamics include *sfz*, *f*, *mf*, and *cresc.*. There are accents (>) and a triplet (3) in the second measure.

108 Musical notation for measures 108-113. The staff uses time signatures 3/4, 3/4, 4/4, 4/4, 4/4, 4/4, and 4/4. Dynamics are *ff* and *mp cresc.*. There are accents (>) over many notes.

114 H.H. 3 Toms & S.D. H.H. 3 Toms & S.D.
 Musical notation for measures 114-117. The staff uses time signatures 4/4, 4/4, 4/4, and 4/4. Dynamics are *fff*, *ff*, *fff*, and *ffff*. There are accents (>) over many notes.

2nd Percussion
Marimba & Glockenspiel

commissioned by the Tamagawa Academy

City Girl Sentimentalism

for Woodwind Sextet & Two Percussionists

Shuhei Tamura (2011)

Marimba
♩ = 126
ff *f*

4 *ff* *ff*

8 *p* *fp*

12 **A** ♩ = ca. 66 *ff* *poco accel.* *a tempo*

19 *rit.* *a tempo* *poco rit.* **B** ♩ = 126 *mp*

28 *mp* *mp* *mp*

31 *mp* *mp* *mf*

34 *f* *mp*

36 *ff* *p* **C**

2nd Percussion

38 *p* *mp* *mp*

42 **D** *mf* *mf*

45 *p* *f*

49 *ff* *mp* *f*

54 *fp* *f* *mf*

59 *ff* *f* *fff* *ff*

F ♩ = ca. 84 *rit.* *a tempo* Glockenspiel *pp*

68 *p*

72 *pp*

75 *pp* *pp* *pp*

G ♩ = 126 *pp*

2nd Percussion

83 Marimba

Musical notation for Marimba, measures 83-86. The piece starts with a rest, followed by a triplet of eighth notes in 3/4 time, then a quarter note in 2/4 time, and another triplet of eighth notes in 3/4 time. Dynamics include *p*, *mp*, and *mf*.

87

Musical notation for Marimba, measures 87-90. Features a triplet of eighth notes in 3/4 time, followed by a quarter note in 2/4 time, and a complex rhythmic pattern in 3/4 and 4/4 times. Dynamics include *mp*, *f*, and *mp*.

90

Musical notation for Marimba, measures 90-93. Starts with a *ff* dynamic, followed by a triplet of eighth notes in 3/4 time, and then a quarter note in 2/4 time. A rehearsal mark 'H' is placed above the first measure. Dynamics include *ff* and *p*.

93

Musical notation for Marimba, measures 93-96. Features a triplet of eighth notes in 3/4 time, followed by a quarter note in 2/4 time, and then a quarter note in 3/4 time. Dynamics include *mp*.

97

Musical notation for Marimba, measures 97-100. Starts with a triplet of eighth notes in 3/4 time, followed by a quarter note in 2/4 time, and then a quarter note in 3/4 time. Dynamics include *mf*, *f*, and *mp*.

100

Musical notation for Marimba, measures 100-103. Starts with a *sfz* dynamic, followed by a quarter note in 2/4 time, and then a quarter note in 3/4 time. Dynamics include *sfz*, *mp*, and *cresc.*

104

Musical notation for Marimba, measures 104-108. Features a quarter note in 2/4 time, followed by a quarter note in 3/4 time, and then a quarter note in 4/4 time. Dynamics include *f*, *mf*, *cresc.*, and *ff*.

109

Musical notation for Marimba, measures 109-112. Features a quarter note in 2/4 time, followed by a quarter note in 3/4 time, and then a quarter note in 4/4 time. Dynamics include *mp cresc.*

114

Musical notation for Marimba, measures 114-117. Starts with a *fff* dynamic, followed by a quarter note in 2/4 time, and then a quarter note in 3/4 time. Dynamics include *fff*, *f*, *mf*, and *ffff*.